VALUE ENGINEERING
SCENES FROM THE GRENFELL INQUIRY

EDITED BY RICHARD NORTON-TAYLOR WITH NICOLAS KENT
Value Engineering
Scenes from the Grenfell Inquiry
Richard Norton-Taylor
with Nicolas Kent
Value Engineering: Scenes from the Grenfell Inquiry
by Richard Norton-Taylor

The Inquiry
Chairman SIR MARTIN MOORE-BICK Thomas Wheatley
Counsel to the Inquiry RICHARD MILLETT QC Ron Cook
Assisted by KATE GRANGE QC Sally Giles

Witnesses and Barristers in order of appearance:
BARBARA LANE (Expert witness) Polly Kemp
LUKE BISBY (Expert witness) David Michaels
DAVID BADILLO (Fire Brigade firefighter) Daniel Betts
SARAH RUSSELL (Fire brigade Control Room officer) Claire Lams
STEPHANIE BARWISE QC (BSR Group Barrister) Claire Lams
BRUCE SOUNES (Architect, Studio E) Tim Lewis
SIMON LAWRENCE (Contract manager, Rydon) Phill Langhorne
LESLIE THOMAS QC (BSR Group Barrister) Derek Elroy
RAY BAILEY (Director, Harley Curtain Wall) David Robb
BEN BAILEY (Manager, Harley Curtain Wall) Sam Buchanan
JOHN HOBAN (RBKC Senior Building Control Officer) Howard Ward
DAVID GIBSON (TMO, Head of Capital Investment) Daniel Betts
CLAIRE WILLIAMS (TMO, Project Manager) Polly Kemp
PETER MADDISON (TMO, Director: Assets & Regeneration) David Michaels
MICHAEL MANSFIELD QC (BSR Group Barrister) David Robb

The on-screen video evidence from Celotex & Arconic is from Module 2 when public attendance at the Inquiry was restricted due to the Covid-19 pandemic. It is taken from the Grenfell Tower Inquiry website.
Produced & Directed by Nicolas Kent
Inquiry Room recreated by Miki Jablkowska & Matt Eagland
Video Design by Jack Fone
Lighting Design by Matt Eagland
Sound Design by Andy Graham
Costume Design by Carly Brownbridge
Casting by Amy Ball CDG
Assistant Director C J Lloyd Webley
Community Liaison Suresh Grover

For Smart Entertainment (Executive Producers and General Managers):
Executive Producer Peter Huntley
General Manager Callum Runciman
Production Associate Jack Sterne
Marketing Jan Baister
Press & PR Emma Holland & Georgie Robinson for Emma Holland PR
Artwork Bob King Creative
Photography Tristram Kenton
Box Office & Front of House Jack Sterne
Production Accountancy Martin Ball for Creative Juice

Value Engineering: Scenes from the Grenfell Inquiry was first performed at the Tabernacle, London in October 2021.

Phase 1 of the Inquiry opened at Holborn in November 2017 and concluded in December 2018. Phase 2 of the Inquiry opened at Paddington in January 2019. For some of 2020 hearings, due to the Covid-19 pandemic, there was restricted public access to the Inquiry room, and later in the year hearings were conducted remotely by video link.

The Inquiry is expected to conclude in the latter part of 2022.

Running time: 2 hours and 40 mins with a 15-minute interval.
PRODUCTION TEAM

Production / Stage Manager Miki Jablkowska
Deputy Stage Manager Sarah Coates
Costume Supervisor Saskia Bath
Production Carpenter Simon Renton
Assistant to the Production Carpenter David Thompson

ASSOCIATE PRODUCERS The Playground Theatre
Directors Anthony Biggs & Peter Tate
VALUED Project Manager Mirabelle Dominé-Walley
VALUED Workshop Leaders David Rubin, Talitha Wing & CJ Lloyd Webley
General Manager Simon Beyer
Deputy General Manager Helena Hipólito
Outreach Director Paul O’Mahony
Marketing Van Koo & Mirabelle Dominé-Walley

*VALUED Education Programme devised by Steve Jackson-Winter*

Many people and organisations have generously given their time and help to make this production and we would like to gratefully acknowledge their contribution: The Actors Centre, The Arcola Theatre, Jack Bradley, Bristol Costume Services, Nica Burns, Jon Catty, Rebecca Cubitt, Iban Erdoiza, Lisa Forrell, Judy Goldhill, Bob King, Nicholas Kroll, Belinda Lang, Christina Lamb, Mary Lauder, Shaz McGee, Laurence Miller, Hilary Norrish, H. E. Olby & Co., Paddington Arts for rehearsal facilities, James Paul for Stage Sound Services, Nick Perks, Daniel Perillous, Nicola Quilter, Jeremy Reichardt, Chris Robinson, Schultz & Wiremu Fabric Effects, Peter Tate, Gillian Slovo, Mark Thomas, Susan Whiddington, Roger Winfield, Louise Zekaria.

**Websites and contacts for the following Grenfell organisations are:**
The Grenfell Foundation | www.grenfellfoundation.org.uk
Grenfell United | www.grenfellunited.org.uk
Justice4Grenfell | www.justice4grenfell.org
Lancaster West | www.lancwest.com
Next of Kin | grenfellnextofkin@gmail.com
SMART ENTERTAINMENT MANAGEMENT

Smart Entertainment provides world-class general management, executive producing and consultancy services for the theatre and live entertainment sector. The experienced team have worked on over 100 productions in the last decade. Smart’s recent clients include Hartshorn – Hook Enterprises (including *Doctor Who: Time Fracture*, *Amélie* and *The Great Gatsby*), London Musical Theatre Orchestra (including *A Christmas Carol* at the Dominion, 2020), Rifco Arts, Talawa Theatre Company, Hackney Showroom, Royal & Derngate, and Chuchu Nwagu Productions.

THE PLAYGROUND THEATRE

The Playground Theatre is a multidisciplinary performing arts incubator and venue in W10. By fostering a supportive environment for open-ended experimentation, The Playground serves as a haven for emerging and established artists alike to come and play – to exercise the essential creative muscles that spark authentic, innovative works. As a registered charity, The Playground also delivers outreach programmes, and mental health initiatives that strengthen the resilience of the local community through creative engagement. www.theplaygroundtheatre.london

NICK OF TIME PRODUCTIONS

Nick of Time Productions Ltd was founded in 2012. Productions produced include *The Nightmares of Carlos Fuentes* by Rashid Razaq at the Arcola Theatre and Mark Thomas’ *Check-up: Our NHS@70* (Fringe First winner) at the Traverse Theatre, The Arcola, Battersea Arts Centre, The Other Palace as well as a national tour.

THE TABERNACLE

Located in the heart of Notting Hill, The Tabernacle is a Grade II-listed building boasting a beautiful, curved Romanesque façade of red brick and terracotta, and towers with broach spires on either side. With a variety of spaces on offer including our Theatre, Gallery, Dance Studio, Meeting Room and Garden, there’s always something going on at The Tabernacle. Open from 9:00am daily we host live music, theatre, exhibitions and regular activities.
BIRMINGHAM REPERTORY THEATRE

Birmingham Repertory Theatre is the only producing theatre in the UK’s Second City.

The oldest building-based theatre company in the UK, The REP has an unparalleled pioneering history and has been at the forefront of theatre in this country for over 100 years. It is a registered charity (number 223660).

The REP’s mission is to create artistically ambitious popular theatre for, by and with the people of Birmingham and the wider world.

PADDINGTON ARTS (Rehearsal Facilities)

Paddington Arts is a Youth Arts organisation committed to developing talent and creativity in the community. Paddington Arts work with a number of local community groups, dance, film, television and theatre companies and a variety of cultural and arts organisations.

MOUSETRAP THEATRE PROJECTS

Mousetrap Theatre Projects is a charity which uses theatre to improve young lives. Many disadvantaged young people miss out on the life-enhancing benefits of theatre. We offer affordable, supported, educational theatre trips and projects that broaden horizons, encourage creativity, build confidence and teach life skills. We are indebted to the producers for enabling us to take young people to see this important play. Many will have felt the impact of Grenfell directly on their lives.
Nick of Time Productions and the Playground Theatre gratefully acknowledge the generous financial support for this production and the VALUED Education Programme from the following charitable foundations:

and the substantial financial support from the following organisations and people:

Ashurst LLP    ROPES&GRAY    Withers LLP
Doughty Street Chambers

Sally Ashcroft, Mary Clancy, Richard Curtis, James Hogan, Christopher & Laura Hampton, The Hollick Family Trust, Rima Horton, The Mercers’ Company, Peter Morgan, Charles Rifkind, Anne Webber, Jonathan Wheatley, Peter Wilson, anonymous donors, and for many other smaller donations.

The production is not-for-profit and is not funded by Arts Council England.
CAST

Daniel Betts
Stage credits include: To Kill A Mockingbird (Open Air Regent’s Park); Sweet Bird of Youth (Old Vic); The Winter’s Tale (RSC); The King’s Speech (Wyndham’s); and Miss Julie (Duke of York’s). Screen credits include: Rupert in The Girlfriend Experience; Harry Hopkins in Atlantic Crossing; Winx: The Fate Saga; Chloe; Angela Black; A Confession; Gentleman Jack; The Good Liar; Allied; and Fury.

Sam Buchanan
Stage credits include: Rotten States (Get Out of My Space). Screen credits include: Scrapper; The Power; SuperHoe; EastEnders; Casualty; Doctors; Just Me; and Someone You Thought You Knew.

Ron Cook
Stage credits include: Girl from the North Country (Old Vic); The Children (Royal Court/Broadway); Faith Healer, King Lear and Juno and the Paycock (Olivier nomination) (Donmar Warehouse); Pinter at the Pinter and The Homecoming (Trafalgar Studios); Henry V (Olivier nomination) (Noël Coward); Hamlet (Wyndham’s/Broadway); Twelfth Night (Wyndham’s); and The Seafarer (National Theatre). Screen credits include: Des; The Salisbury Poisonings; The Witcher; Death in Paradise; Chernobyl; Les Misérables; Mr Selfridge; Hot Fuzz; Thunderbirds; Charlotte Gray; Chocolat; Topsy Turvey; and Secrets & Lies.

Derek Elroy
Stage credits include: Grimm Tales (The Dukes, Lancaster); Aladdin (Churchill); Calendar Girls (UK Tour); Screwed (Theatre 503); The Wind in the Willows (Rose Theatre); One Man, Two Guvnors (National Theatre); The Harder They Come (Playhouse); The Blues Brothers (European Tour); and Foe (Theatre de Complicité). Screen credits include: Stupid Boy; Authentive; Their Story; Your Choice; Fortitude; Rev; and Breakfast on Pluto.

Sally Giles
Stage credits include: The Colour of Justice (and UK tour), Bloody Sunday (and Belfast) and Justifying War (Tricycle); Sweet Bird of Youth
(National Theatre); and As You Like It (Southwark Playhouse). Screen credits include: Paul Merton in...; Faith in the Future; Roger, Roger; Next of Kin; Silent Witness; Midsomer Murders; Casually; Coronation Street; and EastEnders.

**Polly Kemp**

Stage credits include: Enlightenment (Hampstead); Becket (Theatre Royal Haymarket); 3 seasons RSC include Macbeth; The Bright & Bold Design, Two Shakespearean Actors; An Ideal Husband (Old Vic); Piaf (Piccadilly). Screen credits include: The Thick Of It; The Windsors; This Time with Alan Partridge; The Baby; Dracula; Puppy Love; Anne; Grey Dogs; The End of the Facking World; Death in Paradise; Man Down; Desperate Romantics; Poirot; and Four Weddings and a Funeral.

**Claire Lams**

Stage credits include: Candida and The Lottery of Love (Orange Tree); Rust (High Tide and Bush); Paradise and Kiss Me (Hampstead); The King’s Speech (Chichester Festival Theatre and Birmingham REP); The Little Mermaid (Bristol Old Vic); Routes and Harvest (Royal Court); One Man, Two Guvnors (National Theatre, Adelphi and Broadway); and The Miracle, DNA and Baby Girl (National Theatre). Screen credits include: The Duke; Trigger Point; Showtrial; Cobra; Salisbury; Call the Midwife; Humans; and Silent Witness.

**Phill Langhorne**

Stage credits include: Pete & Dud: Come Again (UK tour); The Tempest (Barbican); Death of a Salesman and Five Star Werewolf (York Theatre Royal); Pushing Up Poppies (Edinburgh Festival); Macbeth and The Comedy of Errors (Ripley Castle). Screen credits include: EastEnders; Silent Witness; Holby City; The Nightwatch; Breaking the Mould; Call the Midwife; Crackanory; Krypton; Home; The Windsors; Plebs; Viewpoint; Grantchester; Miss Scarlet and the Duke; Transformers: The Last Knight; and Red Joan.

**Tim Lewis**

Stage credits include: Fanny and Alexander (Old Vic); The Elephantom, War Horse (and New London) and The Man of Mode (National
Theatre); The Hudsucker Proxy (Complicité, Nuffield & Liverpool Everyman); Something Very Far Away (Unicorn); At The End Of Everything Else (Unicorn, Paris & Taiwan). Screen credits include: King of Thieves; The Girlfriend Experience; The Angel of Darkness; Mr Selfridge; and Five Daughters.

David Michaels

Stage credits include: Curious Incident of the Dog in the Night-Time (UK and international tour); Ticking (Trafalgar Studios); The 39 Steps (UK tour); A Doll’s House (Coventry); Herding Cats (Hampstead); Death and the Maiden (Salisbury); Betrayal (Peter Hall Company); Three Sisters (Birmingham Rep); The Changing Room (Duke of York’s); Fuente Ovejuna (National Theatre); A Taste of Honey (Nottingham); and The Hutton Inquiry, Called to Account and The War Next Door (Tricycle). Screen credits include regulars in: Treadstone; Heartbeat; Coronation Street; As Time Goes By; and Family Affairs.

David Robb

Stage credits include: Private Lives and Armstrong’s Last Goodnight (Royal Lyceum, Edinburgh); Half The Picture and The Colour Of Justice (Tricycle); and Abelard and Heloise, Betzi, An Ideal Husband, Hamlet and The Audience (West End). Screen credits include: The Glittering Prizes; I, Claudius; Dangerous Corner; Le Morte D’Arthur; The Flame Trees Of Thika; Ivanhoe; First Among Equals; Highlander; Taggart; The Crow Road; Sharpe's Peril; Wolf Hall; and Downton Abbey.

Howard Ward

Stage credits include: The Hunt (Almeida); The Winter’s Tale and Eyam (Shakespeare’s Globe); Oslo, The Curious Incident of the Dog in the Night-Time, War Horse and London Road (National Theatre); Pride and Prejudice (Sheffield Crucible); A Walk on Part (Soho); and The Changeling (Young Vic). Screen credits include: The Children Act; London Road; Lady Chatterley’s Lover; Parade’s End; Blair on Trial; Manhunt; Little Boy Blue; Carnival Row; The Tunnel; The Jury; Toast; Hidden; The Government Inspector and Downton Abbey.

Thomas Wheatley

Stage credits include: Half the Picture, Nuremberg, Srebrenica, The Colour of Justice, Justifying War, Bloody Sunday, Called to Account, Tactical Questioning (Tricycle) and Chilcot (Lowry).
CREATIVES

Richard Norton-Taylor

Former defence and security editor of the Guardian.

Journalist and playwright. Books include: Truth is a Difficult Concept and State of Secrecy. Winner of two Freedom of Information Campaigns awards and Liberty’s Human Rights Campaign award. Collaborated with Nicolas Kent on eight verbatim plays including The Colour of Justice, Bloody Sunday and Justifying War. His theatre work has been published and broadcast on the BBC. It won an Olivier award in 2005.

Nicolas Kent


Productions included: Half the Picture, The Stephen Lawrence Inquiry, Nuremberg, Srebrenica and Bloody Sunday (Olivier award), all broadcast by the BBC. Also Guantanamo (Olivier nomination), The Riots and the trilogy: The Great Game – Afghanistan (Olivier nomination) London/New York/Washington.

At the National Theatre: Another World and All the President’s Men (co-production National Theatre/Public Theater).

He has directed for TV and at the RSC, the Royal Court, Donmar, Young Vic, Hampstead, in the West End and in America.

Miki Jablkowska

Miki has worked principally in automation on West End musicals. Stage credits include: Miss Saigon, Sunset Boulevard, Spamalot, Ghost, Jersey Boys and Les Misérables (Paris). She has also worked on numerous productions at the Royal Opera House.

Miki would like to thank both Nicolas Kent on this truly important production, and artist Emily Fuller, who has worked with Grenfell survivors on mosaic art which commemorates the tragedy.

Matt Eagland

Matthew trained at the Guildhall School of Music and Drama, and was head of the lighting department at Guildford, and subsequently Cambridge Arts Theatre. He has designed the
lighting for many productions and events throughout the UK and around the world.

Recent highlights include Outlying Islands and The Effect (Firebrand); The Nightmares of Carlos Fuentes (Arcola); This Was a Man (Finborough); Flow and Ignis (Print Room); Derren Brown’s Svengali (Shaftesbury); and Broken Glass (Vaudeville).

**Jack Fone**

Jack Fone is a video, lighting, and system designer who works on a range of projects including theatre, live events, festivals, and touring. Highlights include Spring Awakening the Musical, Drake and McFly. Jack specialises in both the design elements of his practice as well as the production and technical aspects, blending the boundaries between lighting and video. Jack studied Technical Theatre and Lighting Design at both college and degree level.

**Andy Graham**

Sound Design/Composition credits include: The Upstart Crow (Gielgud); Beryl, Seagulls, and Treasure Island (Octagon, Bolton); The Last Temptation Of Boris Johnson (Park); The Season (Theatre Royal, Northampton); Jess And Joe Forever and Alice In Wonderland (Stephen Joseph); The Greatest Wealth, One Hand Tied Behind Us and Monstrous Tales (The Old Vic); The Hound of the Baskervilles (English Theatre Frankfurt); Aladdin (Lyric, Hammersmith); FUP (Kneehigh); Lizzie Siddal and The Nightmares Of Carlos Fuentes (Arcola).

**Carly Brownbridge**

Carly is a Performance Designer. She trained Bristol Old Vic Theatre School and won the John Elvery Prize for Theatre Design 2020. Stage credits include: Red Light Winter (Turbine); La Traviata (Festival Eva Ganizate); and If Not Now, When? (Touring); Associate Designer for Cece’s Speakeasy (Albany); North of Providence + Dolores (Site Specific Live Broadcast); The Laramie Project (Bristol Old Vic); and The Wind Blows Free (Tristan Bates).

**C J Webley**

CJ Lloyd Webley is an award winning socially conscious writer and business activist. He majored in Theatre and Performance and
received a Master of Arts in Creative Writing (Playwriting and Screenwriting) His plays, *Shadows* and *Constructed* received 4 and 5-star reviews and were regarded ‘smart as hell’ and ‘wonderfully nuanced’ by London City Nights and Weekend Notes.

CJ has written, directed and produced plays at esteemed theatre venues like, Soho, Leicester Square, Brockley Jack Studio, and Birmingham Rep.
By the summer of 2021, the Inquiry had cost £117m, including £50m on lawyers. Kensington and Chelsea Borough spent had spent more than £400m on recovery measures after the fire including rehousing survivors and consultants' fees. More than fifty law firms were involved and more than ten QCs. By late 2019 Arconic, the firm that made the combustible cladding panels, had alone spent £30m on consultants and lawyers.

The Inquiry had disclosed nearly 280,000 documents. More than 180 police officers and civilian staff were assigned to the investigation, well in excess of 31 million documents had been gathered, 2,500 physical exhibits had been seized, 2,332 witness statements had been taken from 1,144 witnesses, and 383 companies had been identified as having some involvement in or connection to the construction or refurbishment of Grenfell Tower. There were 642 core participants, including the bereaved, survivors and residents of the tower, trade unions, commercial organisations and public bodies deemed to have a ‘significant interest’ in matters raised during the Inquiry. Victims and their families received funding for their legal representation.

The Grenfell Tower Inquiry was established under the 2005 Inquiries Act giving the chairman, former appeal court judge Sir Martin Moore-Bick, the power to compel the production of documents and summon witnesses to give evidence on oath. The Attorney-General, Suella Braverman, agreed to demands some two years after the start of the Inquiry, by the companies’ lawyers – who were increasingly concerned about evidence accumulating against their clients – that their witnesses would not be prosecuted as a result of evidence they gave to the inquiry. They had warned the chairman that witnesses might withhold evidence and could speak openly only if the attorney gave an undertaking that they would be protected from self-incrimination, as had been granted to witnesses at previous public inquiries, including the Saville Inquiry into the Bloody Sunday shooting of unarmed civil rights marchers in Derry.

Such protection applies only to evidence individual witnesses gave in answers to questions, not to evidence contained in emails or other documents. The attorney’s undertaking does not prevent criminal prosecutions arising from a separate investigation by the Metropolitan Police.